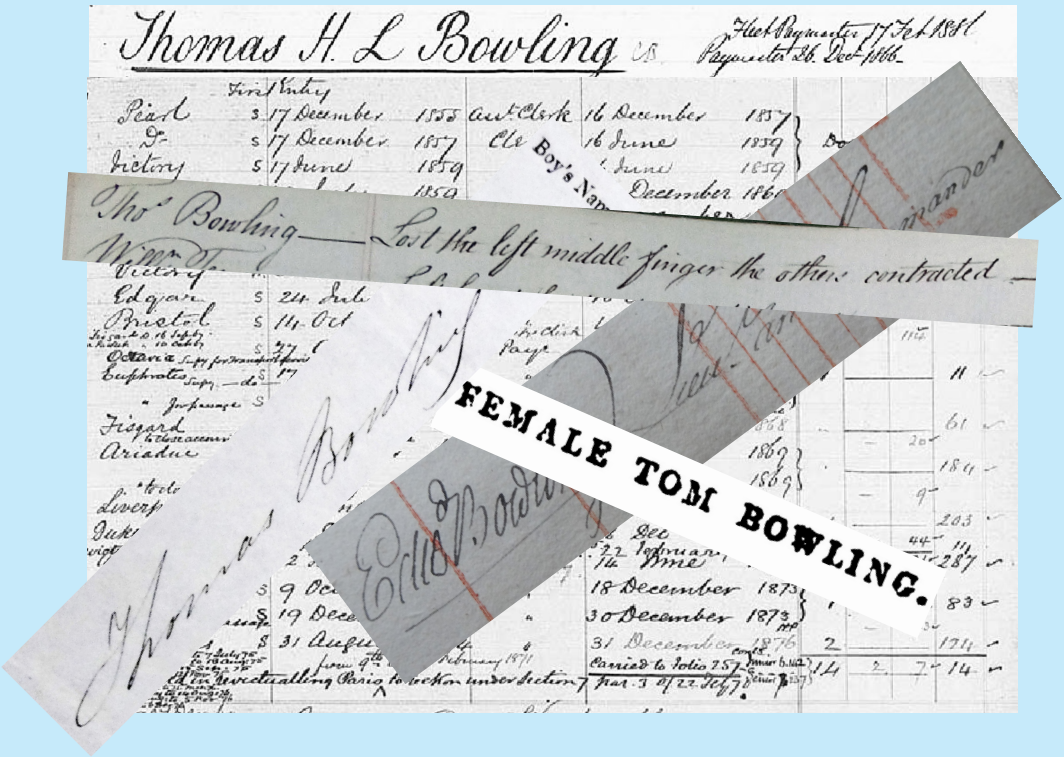
ISSUE 157 DECEMBER 2022

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE
INTERNATIONAL GUILD OF KNOT TYERS

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Barbara Frankel

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail **knottingmatters@igkt.net** but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality, need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in Knotting Matters, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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KNOTTING MATTERS

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PLEASE NOTE: LETTERS & ARTICLES FOR THE MARCH 2023 *KNOTTING MATTERS* MUST BE RECEIVED BY 1st FEBRUARY 2023

FRONT COVER: DOCUMENTS NAMING TOM BOWLING P24

EDITORIAL

Dear Readers,

The present editorial team are bowing out with this our final issue of *KM* and it contains a couple of firsts. It is the first of ours to run to 60 pages, and more significantly, it includes a report of the Guild's first ever book of knots in Welsh (pp50-52). When corresponding with the author E Lloyd Jones about his book, he suggested that the Guild could hold an AGM at the Royal Welsh Show Ground. We can only pass on the suggestion, as we know that it will take some intrepid volunteers to make it a reality!

Looking back over the last 27 editions we have published, there have been mistakes, some of which we needed no help in making! Our apologies to authors whose work we messed about. Even last quarter, we managed to misspell Terry Barns' name when all he did was help us!

It goes without saying that we couldn't have done anything without your correspondence and articles. Some of you have been admirably prolific and it is impossible to overestimate the value of those contributions. However, we have been enormously encouraged by submissions from members who have not previously produced items for the magazine. In our minds, perhaps our most satisfying achievement has been to publish nearly everything that we have received – even if that has sometimes meant returning to the authors to clarify some detail or to ask for different images. Thanks also to the 'back-room' teams the Membership and Supplies Secretaries, as well as the website boffins.

Some good came out of the Covid epidemic. Our team of three realised that we didn't need to meet face-to-face when we finally put the magazine to bed, but could manage it by Zoom. And we can therefore wish all good things to the new team of four who are spread even further apart than we have been: Richard Norman, Greg Blain, Steve Drew and Barbara Frankel.

Like us, they will be relying on you to help fill the magazine from March 2023 onwards.

It has been great fun over these years, but we confess to looking forward, for ever more, to being readers of *KM*; to opening editions of the magazine whose content we have not already read, researched, corrected and re-corrected a dozen times; every page a novel delight to be devoured and digested without the uncomfortable fear of finding a missed typo or worse a solecism of grammar, when it is too late to do anything about it. What a treat we have in store!

Maurice McPartlan, Gordon Teenan, David Pepper

LETTERS TO THE EDITOR

Dear Maurice,

Regarding the letter from "Rural Knot Inspector" on p7 of *KM* 156.

He unfortunately made a small error in his letter. The knot depicted is not a Rolling hitch but a Magnus hitch. This knot is often confused with the Taut-Line hitch. The distinguishing features are:

With the Magnus hitch the loose part is passed on the same side as the base line before the last turn. With the Taut-Line hitch the side is changed. With the Rolling hitch the first turns are first wound on the standing part.

Here are some useful links:

https://www.animatedknots.com/rolling-hitch-knot

http://knots3d.com/knots/en_us/4/taut-line-hitch

https://en.wikipedia.org/wiki/Magnus_hitch

Regards

Juergen Sartor, Germany juergen.sartor@remarkableknots.com

The RKI has responded:

It's very heartening to find that something you write has not only been read but the reader has taken the trouble to put pen to paper to comment. I'm pleased to say that Juergen raises an interesting point for which I'm very grateful.

Firstly, see *ABOK* #1465: "The Rolling hitch was formerly known as Magnus and Magner's hitch". To try to clarify the issue without a lot of tedious typing, see *ABOK* #48 and the associated table which, Ashley says, "... may perhaps serve to make the differences clearer than a written description can." I heartily agree!

Applied to the present conundrum, the point is that a Rolling hitch is tied round a fixed point. The hitch in my picture was more like the Midshipman's hitch, ie tied around its own standing part, except that the hitch is at the other end, which would make it a bit of a hybrid. In addition, the Half hitch is reversed, which helps reduce any induced torsion, see *ABOK* #1857.

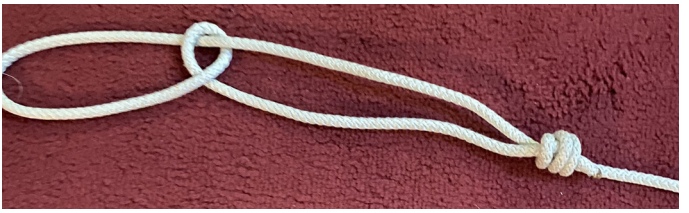
Dear Maurice,

An adjustable eye/loop

There are a number of hitches and loops that can be adjusted but none as simply as an Adjustable eye.

The Adjustable Grip hitch, Midshipman's hitch, Taut-line hitch and Tarbuck hitch are each adjustable but the tighter the hitch is pulled the more difficult to slide the loop larger or smaller.

The adjustable eye/loop consists of two parts, a Half hitch and a Scaffold knot.



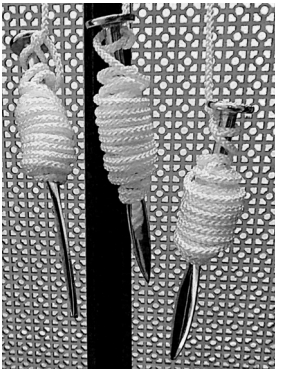
The evolution of this is based on the Bargee Eye splice (*The New Encyclopedia of Knots*, Derek E. Avery) and a request of a friend to tie this knot in braided rather than twisted rope. So here is the result developed and submitted by me.

George Robinson

The Earl Hensel Chapter, Madison, Ohio, USA.

sashmaker7@yahoo.com

Editors' Note: Good to see that the chapter is still going strong. See Obituary of Earl Hensel in KM 135, p44.



Dear Maurice,
Further to John Shaw's adoption of a bricklaying pin for his rope working (*KM* 156), I've found they are also useful as counterweight bobbins (see *ABOK* #3039) when braiding solid sinnets.
Geoffrey Budworth

Dear Maurice,
Thank you very much for all the *Knotting Matters* received so far. I'm looking forward to future issues.
My great grandfather was a captain of sailing vessels in the last decades of the 18th century.

I have inherited a lot from him, a chest with nice painting, many old charts, instruments such as an octant, his well-equipped ditty bag, paintings of his ships and the instruments he played: a flute (my mother told me that he played for the psalms every Sunday).

He unfortunately lost a finger in a tally and couldn't play it anymore and thereafter played a cornet, which is also in my possession.

The picture shows his chest and ditty bag. On the wall above, his octant, which was British-made. The fenders on the wall are some I made after valuable instruction from a true 'Cape Horner', the captain of a Norwegian sailing ship, Carl Danielen from Risør, a town on the south-east coast of Norway. My interest in knotting and fancy rope work is very much based on family history and tradition.

I'm sure that many people have done a lot of scribbling to investigate possible new patterns for mats and knots. So have I. Some results are shown here.

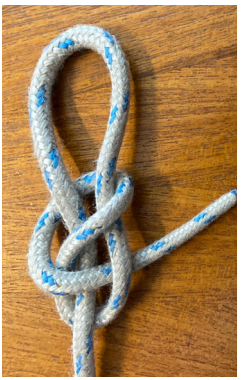
The middle one is a table mat to place under hot pans. The other two are door mats. Even if the patterns don't turn out to be original, it's been an enjoyable hobby.

Rolf Bergendahl Moe

Editor's note: We were pleased to receive the following responses to the question Martin Clifton posed in his letter in September's KM 156.

Dear Maurice,
Martin's question regarding the hitch, it is *ABOK* #1116: Figure-Eight noose, and the Buntline hitch is #1847.
Sjoerd van Marle

Dear Maurice,



Re Martin Clifton's letter about the knot misnamed a Buntline hitch.

In the late 1980s, Geoffrey Budworth gave me invaluable advice in my early expert witness work, mainly in criminal cases involving rope and knotting. Des Pawson also provided guidance; hence my interest in this noose.

My initial reaction was that the knot in Martin's picture was not a Buntline hitch. While it was awkward to draw up, it did produce a reasonably secure noose, but when replicating it, I came up with a surprise!

In the knot in question (left, above), the working end finishes 'over, over and under'. I made a small change so it went 'under, over and under' when, providing I drew it up carefully, the knot adopted the form of the Buntline hitch (above, right).

My other great interest is in sailing boats of all sizes. I take every opportunity to introduce many of my fellow sailors to the delights of learning new knots and their many applications on board, particularly in coping with the widely-used range of new rope materials.

I plan to write further on this subject to discuss how a selection of noose knots are being increasingly used by riggers in the marine trade, for running rigs in cruising/racing yachts and also in small boats.

Mike Lucas Mike Lucas Forensic 07717 885435

---

and in respect of the same letter, Dan Lehman writes:

Dear Maurice,

The fairly nice running knot ("noose hitch", in my terms) Martin asked about can be found in Graumont & Hensel, *Encyclopedia of Knots & Fancy Ropework* p98 pl 45 #308 (something named "Fig 8 emergency tie" or so?), in Svensson's book as #54, in *ABOK* #1116, and in Day's *Art of Knotting & Splicing*, #93.

I didn't see it in Verrill, and don't have time to check Haslope/Hasluck (but I don't recall seeing it there).

Dan Lehman

See also Robert Chisnall's article on the same theme p31

Dear Maurice,

Mechanical knots. The main contributor to mechanical knots is Ferdinand Petzl (1913-2003), a well-known French caver, and in one of the first teams to explore France's deepest cave (Gouffre Berger) at 1,200ft. His team found getting in and out of the cave long, hard, work, using mainly ropes and ladders. So he invented his mechanical knot (Petzl Grigri) for single rope climbing, then went on to improve it with (Petzl Zigzag) for double rope climbing. The knot it replaced was the Blake's hitch first documented by Heinz Prohaska (1981), then adopted by Jason Blake (1994). This was replaced by the Petzl Zigzag (right), a knot of six Z's in two rows. With this device the rope has to be threaded through the two rows of Z's. More modern knots such as the Akimbo, (£300+), can be attached onto the main line. The advantage of the Petzl Zigzag is that it can be used in single- or double-rope climbing and is much preferred by arborists.

The oldest metal knot is based on the figure-8 variation, the latest is a patent applied for 2011 by Barry Armour on his invention of the strap and rachet 1970.

Owen K Nuttall.

Dear Maurice,

In most issues of *KM*, I find nothing amiss. But for a few recent editions, I offer you some comments/corrections. *(Editors' Note: You may need to find old copies to follow this!)*

For *KM* 150 pp22-3, various points.

- The image Fig11 is not of a Running Bowline (*ABOK*#1117) but of a Bowline, nicely showing the front for a rare change, tied with a Larkshead to a pole.
- If Richard's report of the knots content of the 1913 & 1981 documents is correct, I find it odd that the Carrick bend occurs only in the latter.
- Richard notes that the later manual was written prior to the IGKT, so its inclusion of Hunter's bend might have come from the *Times of London* article.
- Alas, the tying images of the latter go awry somewhere, and the result is wrong (and the final image #4 is not clear on what are SParts and which the WEnds). It is what has been called the "False Zeppelin knot", not that the image looks anything like that, until one has set it well.

In *KM* 153,

- My *ABOK* image numbers count (p7) should be 3,858, not 3,859: 3,854 image (whole) numbers, plus 3 with "1/2" and -in later printings- #1425a. (Image-numbered items are one fewer, #2808 is "lost".) I'm sorry that my table contains errors; the corrected counts are shown in red in the table.

The three columns are Chapter, Knots / Images.

Ch	Knots	Images	Ch	Knots	Images	Ch	Knots	Images
1	36	148	**15**	23	31	**29**	34	42
2	105	365	**16**	51	76	**30**	147	160
3	39	50	**17**	104	124	**31**	78	83
4	31	35	**18**	78	159	**32**	25	49
5	58	71	**19**	28	34	**33**	1	88
6	50	57	**20**	5	68	**34**	78	104
7	39	48	**21**	36	71	**35**	65	88
8	66	71	**22**	28	40	**36**	49	55
9	42	42	**23**	10	48	**37**	87	91
10	122	122	**24**	15	54	**38**	76	76
11	54	60	**25**	16	69	**39**	43	48
12	42	46	**26**	1	41	**40**	55	380
13	18	26	**27**	18	81	**41**	28	392
14	20	31	**28**	31	134			
		ABOK TOTAL		**1,932**	**3,859**			

- On p19, Rob's interesting article delving into knot structures has a few flawed images. Fig4 completed/lower knot has lost its overhand -a magnifying glass helps see this!
- (Compare with his photos of Fig2 - and for that matter, with John Heselton's photos on p11 [where "a precis of Dan's second letter" is in fact John's words & images].)
- And it is in fact the same knot as is shown in Fig8, lower image -rotated 180deg. around the horizontal axis. Small world.
- Rob's Fig5 has the eye U-fold entering a Figure-Eight knot at the wrong point, though via the magic of flyping the Fig8, one can actually complete the intended journey! And the completed, lower knot has its outer eye as an endless part (but one gets the idea).
- Fig8 is a puzzle yielding various results. While I sometimes get the completed structure - matching Fig4, I can also get what is known as the "Karash double loop" (double of what Owen Nuttall presents in *KM* 94, p33:33 ("Big Brother"), and which Hensel & Graumont have as a "Twist Bowline").
- Note that the completed knot (Double Bowline on a Bight, perhaps) can be dressed so that the twin S.Parts coil around into making a U-turn back up through the coil of the outgoing eye leg. This knot behaves well for isolated-eye-vs.-S.Part loadings, which can cause trouble for the common Bowline on a Bight.
- Rob states that "each of the knots ... is chiral because it has a mirror-image": but all knots have mirror images - just hold a mirror up to them! Amphichiral ones are those that can be transformed into their mirror images, such as the Fig8 (and one presentation of the Bowline). Figuring this out, however, can drive one mad, with the potential of finding 'new' knots along the way.
- On p35, Brian Taylor, recipient of one huge quantity of laid CoEx(truded) polypropylene & polyethylene rope, remarks that it was "very hard-laid": unseemly as it might be for that indeed stiff material, as 'lay' is graded purely by helix angle, what he has is somewhat soft laid, giving strength and less stretch, and readily opened for splicing, see eg the bottom photo on p12, in a typical pale blue hue, opened to tuck the full rope through. But some time Googling suggests that this technical definition of 'lay' is not always followed and 'feel' (which is pretty immediate) comes into play. Lariat ropes are marketed in several lays, but I've yet to learn how they grade them!

For *KM* 154,

- on p19, Owen Nuttall's "Double 8" is not exactly either - but in its

asymmetry, shows both(!)-Riemann's "Symmetric Hawser bends". Those are just that: symmetric; so Owen's sketch & (editors'?) photo are wrong, as they aren't. But their wrongness now efficiently shows in one asymmetric knot both of Riemann's finishes to his knots. (And, like Owen, I too discovered these fine ends joints in the 1970s. Reimann favours the one with its finish as Owen's shaded part; but I think that in most cases, the other one -in which the tail makes only a wrap and one tuck- will be better in most cases of roughly equal ropes. Note that Symmetric Hawser bend #1 is *ABOK* #1451 loaded in reverse (ie by its tails).

- Owen's Folded Arms is a knot similar to *ABOK* #1425 (no "a"), which is too underrated (even by Ashley); Roger Miles's book has it as his "A15"/"Sleeping Beauty" (not to be confused with Owen's "Little Beauty" above). Owen says that heavy loading renders it nearly untiable; my loading 10mm low-elongation nylon kernmantle to about 700# (I use a lousy 5:1 pulley & me) suggests otherwise: I could loosen it fairly easily; and I think it yields to what I call "forcible loosening", by pulling one rope's tail and S.Part apart.
- In his recent sketch of the complete "Threaded Rings", Owen reverses what is the upper centre crossing of the arrowed parts (he has it right at *KM* 18, p16, when he was a younger illustrator); the photo obscures this crossing but looks right. *(This is the only place the Editors disagree with Dan. We think that* KM *18 got it wrong and* KM *94 corrected it.)*
- And <whew>, somewhere, somehow, in fiddling with these OK Nuttalls, I ended up with a nice improvement to *ABOK* #1453, a knot that defies being set perfectly symmetrically, something like a combination of Smith Hunter's & Asher's Shakehands (which I don't find in Asher's or REM's collection of such ends joints) darn, one more thing now to illustrate.

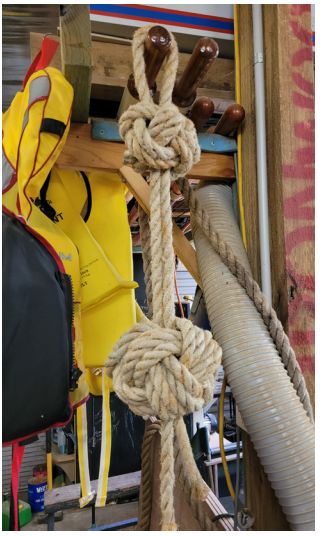
KM 155

- In the back-cover photograph, am I the only one who finds that lowest-of-three attachment of a line to a sail clew most dubious? A spread open Anchor bend with the tail seized by what looks like a shoelace!

Cheers dl

One for the diary. After a pause, the very successful **Teignmouth Maritime and Shanty Festival** is back, bigger and better on 8th 9th and 10th September 2023. Shanty singers from all over, with shanties old and new. Previous years covered scrimshaw, figureheads, rope-making, a square rigger alongside, and the ever-popular talks and displays by members of the Guild. For details, to visit or help, contact Peter Goldstone, Dorset UK, see Branches, later in *KM*.

Dear Maurice
The Big Simple Key Fob.
At the IGKT meeting in Geelong Australia, I heard the story of a knot made using 75mm mooring line from an oil rig, tightened by tying it to the back of a ute. That got me thinking about big knots.
So I made my favourite, a large Simple Key Fob based on Des Pawson's recipe. To bulk it up I doubled the top knot and made the bottom one a quad. I used some 18mm rope from an old anchor line which I'd been given. It turned out smaller than I expected but it will look nice hanging around the house somewhere. Rope used as a sculpture I find very pleasing.
So is there the world's biggest knot? Does anybody out there do anything similar? I would love to see it.
Dick Bedell
Batemans Bay, New South Wales



Dear Maurice,
I would like to thank Alexander Kamenski for the badge that was sent. I have stuck mine onto the side of my rope-making machine.
Mark Richmond

Dear Maurice,
IGKT Australia Meeting Geelong 2-5 September 2022
Penny and I recently had the pleasure of joining Australian members at their meeting in Geelong. We were made very welcome by Darren Samphier, their chairman, and Barry Smith, the chief organiser, as well as the other knot tyers who had gathered from around Australia. The only other 'foreigner' who made it was Antoine Leroy from France, as Bob Dollar, who had hoped to come, was unfortunately not fit enough to travel.
The meeting was held in the National Wool Museum right in the middle of town. It was an ideal venue in a fine 150-year-old building that was originally a

wool store and auction house. Geelong was originally one of Australia's major ports and its most important trade was wool, much of it shipped to Britain to supply their wool mills. The meeting was in a large room on the top floor, open to the public at the end of their tour of the Museum and many of them took advantage of this, encouraged by the Museum staff. There was a lot of interest in the Guild and its displays, in no small part thanks to Barry's efforts in getting publicity through posters, radio broadcasts and a large illuminated sign on the major highway into town.

It was a very successful meeting and the displays were varied, many interactive and all of a high standard. Thanks to Barry and his team of helpers, it was a great few days. Thank you all from us both.

David Bodger

see also Frank Brown's report of the meeting p21

AGM 2023 DATES CHANGED

Due to circumstances beyond our control:
the coronation of King Charles III and Liverpool hosting the Eurovision Song Contest 2023

IGKT Symposium & AGM 2023

will be on

Thursday 27th – Saturday 29th April

The Floral Pavilion, Marine Promenade, New Brighton, Wirral CH45 2JS UK

The AGM will be a Zoom as well as live event at 7.00pm UK time (UTC+1) on Friday 28th.

More details and the booking form are enclosed.

The form and up-to-date information will be available on the website at **igkt.net**

Volunteers Wanted!

for The Australian Wooden Boat Festival
Hobart, Tasmania, 10-13 February 2023
The Largest Celebration of Wooden Boats and Maritime Culture in the Southern Hemisphere
Come and help demonstrate traditional rope making and nautical knot tying at:
Waterman's Dock and aboard the historic May Queen
Email: Barbara.Frankel@internode.on.net for details
Further information can be found at:
www.awbf.org.au
www.maritimetas.org/collection-displays/may-queen

igkt.net LOOKS VERY DIFFERENT

Readers may have noticed that the IGKT has had a new website since the end of October. It has been the result of a collaboration of members over the last 12 months or so. The updated website will make it much easier to manage content and membership, as it uses the latest software relevant to our needs. However, as with any website there may be some bugs or links that don't work. To this end we would like to ask you to give the new website a thorough workout in both the public and members' areas and let us know if you find something that doesn't look right.

In your review make sure you have a look at the exciting new feature – the ability to view *Knotting Matters* online. Our intention is to have the latest version of the magazine available in the members' area as soon as it is published. This means that those who often have to wait a number of weeks to get *Knotting Matters*, will be able to read it much earlier, if they wish. The Trustees have also approved putting some previous editions online in the public area in an attempt to attract new members. It should be noted that these innovations only allow the viewing of the magazines on the website, not downloading them.

Please do have a look at igkt.net and let me know at darren@samphier.com if you find any issues, or even if you have some questions.

Darren Samphier Chair of the Executive Committee

A Caulker's Stool

by Tim Martin

The box I made and the historic one later bought at auction

At the May 2022, IGKT 40th Anniversary AGM at Ipswich I took along to the meeting a shipwright's caulking stool and its contents, and was asked to write about it for *Knotting Matters*.

For most of my life I have been interested in historic tools, and the boxes, chests, and benches they are stored and carried in. I now have quite a diverse collection.

My first forays into caulking were with cast iron plumbing. I live in a Grade II* mediaeval (built around 1282) tower house in Wales which is of historical significance. All its modern (post-1850s) plumbing is cast iron and must be maintained in iron. The joints in the pipes are packed with hemp in the same way as a ship's deck but with the difference that after the hemp is caulked the next layer is caulked lead wool[1] to make a watertight joint that is vermin-proof. In my working life I also undertake caulking in between wooden boards when making sluice gates and penstocks for waterwheels to keep water from leaking out, rather than in, as in a boat.

Caulker's boxes at Portsmouth Historic Dockyard

I have seen caulking stools/boxes in several museums and have read accounts of their use. Having not encountered one for sale I decided to make one, essentially to store the tools in. I was able to measure one which is on display at Portsmouth Historic Dockyard.[2] This was a simple pine box with a shaped sliding lid. a lock and key in the end and a ring on the face of one side.

Why this shape? The design of any tool is usually derived from its function and the availability of materials. The design of the stool enables the user to sit relatively comfortably whilst hammering the caulking into the joint, as in the historic photograph (right) of a caulker at work.

The ring with attached lanyard allows the user to pull the box along as they go without standing up each time.

I have only come across one box (at Hurst Castle Boatyard, Hampshire, UK) with the lanyard in place. It was a very dirty, worn-out and out-of-shape rope, well past its prime.

I suspect the boxes in museums have been tidied up for display, although there are written accounts suggesting the caulker's mallet handle was placed through the ring to carry the box over the shoulder. This works equally well as holding the lanyard over the shoulder. In both instances, the box ensures the lid stays on by gravity and gives a good dry storage space for irons and the hemp box. The hammer was stored outside the box to stop it drying out.

The new box and lanyard with caulking tools

Tools clockwise from top right. Single and double crease irons; four offset caulking irons for cast iron pipe; a rake iron for removing old caulking; a caulking mallet and caulking material.

Subsequently I was fortunate to find a stool with its contents (below) in a David Stanley Tool Auction[3] in April 2022. Having been successful in bidding, I collected it on my way to the Ipswich AGM! It is very similar in overall size to the one I made, but has legs in the form of extended end panels, similar to Welsh coffer boxes. Two of the irons were marked with a maker's name, Mathieson (Glasgow) and another with W. Gilpin, Wedges Mill, both known toolmakers.

Tools, clockwise from top right. Three crease irons and two rake irons; a caulking material box; a ship's scraper; a caulking mallet.

The caulking

The caulking itself was supplied as a loose yarn arrangement. Size is quoted in historic catalogues as the number of yards/pound weight and is sold by weight in bales of 50lb or 100lb.

Caulking is currently available in oakum, hemp, cotton and raw wool (all loosely spun or unspun). Boiled linseed oil or vegetable tar is added at the time of use to suit the particular application.

Old plumbing textbooks often mention adding raw linseed oil. This may be because it is in contact with cast iron rather than wood. Plumbers' caulking is often listed separately and in my experience is a coarser, more inconsistent fibre.

A Whiting's Marine Supplies catalogue[4] and a Percy Blandford publication both refer to candle cord for caulking yachts and small boats. From 1851[5] onwards this has been a loose braided hollow cord of cotton fibre with a diameter varying from 1/64in to 3/32in (0.4mm to 2.4mm). This may be an American feature, as I have seen no other references to it in Europe.

Notes

1 Lead wool is a fine-strand lead no longer made for commercial sale. To make an equivalent for my own use I cast a lead bar, then turn it down on a lathe and use the 1/64-inch square swarf.

2 Portsmouth Historic Dockyard (www.historicdockyard.co.uk). One building has a good display of how the yard worked, including many sail-making and rigging items.

3 David Stanley Auctions (www.davidstanley.com). An auction house that specialises in the sale of hand tools with six or more 1,000-lot sales per year.

4 A. Whiting Marine Supplies (Baltimore). The catalogue dates to around 1900 before the firm became incorporated in 1919.

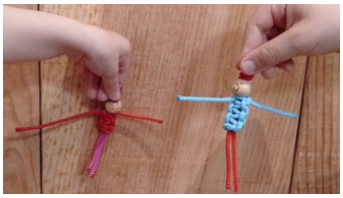
5 *Paraffin Young: The First Regular Oil Man* David Murray (Pall Mall Press, London, 1959) A biography of the chemist James Young (1811-1883) who brought the paraffin wax candle to the Great Exhibition of 1851 with a new design of wick.

The Museum (see next page) also hosts the exhibition *Knots and Ropes*, organized by Luc Prouveur (IGKT France, Fécamp) and a few young people on work placement. IGKT France will also be hosted during the whole of the *Armada 2023* in Rouen from the 8th to 18th June 2023.

The Hart Bursary
by Claude Davesne

The Hart Bursary: Maritime Museum of Rouen (France)

IGKT France successfully submitted an application for funding from the Hart Bursary. It was prepared by Marylise Gibert and Brigitte Laumier of the Maritime Museum of Rouen, assisted by Jean-Pierre Durand and Claude Davesne (IGKT France), in liaison with the IGKT Trustees. The object of the application was to buy materials, mainly ropes and cords, to equip workshops for adults and schools. The sessions were supervised by Marylise Guilbert, a few volunteers and about ten young people in work placements, all of whom were trained by Claude Davesne, who also helped in a few of the workshops.



Thanks to the Hart Bursary, they started using the material during the *Fête du fleuve* in Rouen (July 1st to 3rd). Claude Chicherie (IGKT France, Honfleur) came over to help. They knotted bracelets and Monkey's Fists. Marylise showed how to knot a rope mat, and young visitors knotted about forty little men.

The Museum arranges activities for several hundred school students all-year-round, visiting the Museum and knotting bracelets and/or little men by each student.

Thanks to IGKT and George Hart for this excellent initiative, as well as to all those involved in this project. The funding will be used to maximum advantage.

Claude Davesne, President of IGKT France (also see box opposite)

It's All About Knots

It held the promise of a very good weekend when some 27 knot tyers from four countries met aboard the full-rigged ship Suomen Joutsen (Swan of Finland). Built in 1902, she was French-owned before becoming a training ship for the Finnish Navy and later a school for merchant sailors. Since 1990, the Suomen Joutsen has been a museum ship, and was the venue for the first IGKT meeting to be held in Finland.

Registration was carried out on deck, before going below. New friendships were quickly made as we set up our tables and displays. Next came the briefing from our meeting organiser, Mikko Snellman. Very soon members of the public had come aboard the Suomen Joutsen and were showing interest in our knotting.

Before we knew it, lunchtime arrived and, leaving a few people to look after the displays, we took a short walk to a nearby restaurant for lunch. Part of the deal for holding our meeting on the Suomen Joutsen, was free entry to the maritime museum. Many of us took the opportunity to take a close look at the exhibits and learn more about the long seafaring tradition of Finland. Meanwhile, back at the ship, we continued to entertain the public and exchange techniques between members.

At the end of the afternoon it was time to shut up shop for the day and head off for the Knot Tyers' Supper. Our transport to the restaurant was by water-bus, leaving the quay just a short distance from the ship. We travelled via a couple of islands until we reached the old boatyard on the nearby island of Ruisallo. Following an exploration of the boatyard, we headed into the restaurant where a superb meal among convivial company made for an excellent evening.

On Sunday morning we gathered again. Today would be a good day, as well as being International Knot Tying Day it was also the day of the Turku Festival. The public were expected to be out in force and we were not disappointed! On deck the rope makers were busy welcoming the public and encouraging them to make lengths of cord on the rope walk. Below deck, members were showing off their work and demonstrating the art of knot tying.

Interspersed with the public demonstrations, talks were given by members in a side-cabin that had been used as a classroom when the ship had been a sea school.

Everybody took a break during proceedings when we were entertained by a local sea shanty group, composed mostly of former seafarers. They even managed to get some of our members to join in with the singing!

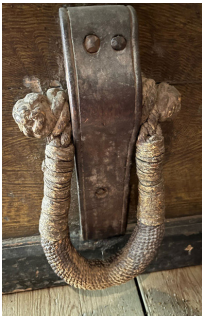
All too soon, the weekend was drawing to a close. The final session of the programme was the drawing of the raffle. The fine array of prizes was soon being snapped up, raising a healthy €222 towards the George Hart Bursary. Finally it was time to clear the displays and leave the ship. Old friendships had been rekindled and new friendships made. Yes, it had been another successful IGKT meeting.

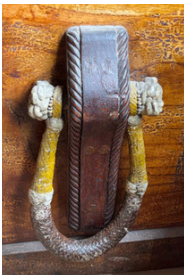
and Skills from Times Past

by Colin Grundy

In the city of Turku, Finland (venue for a recent IGKT meeting) is the Luostarinmäki Handicrafts Museum. Comprising some 14 houses over 200 years old and still on their original site, today the they serve as a living museum of bygone Finnish crafts, the comb-maker, potter and tobacco spinner among others.

In the sailor's house are two examples of sea chests complete with beckets. The first appears to be a fairly basic chest with a somewhat crude pair of beckets. The knobs appear to be four-strand Manrope knots made from something similar to codline. The eyes are of 3-strand rope and are not covered with any form of hitching. The bails are roughly bound before some fine hitching, possibly crowning, for the grips.





The second sea chest is of a much better quality and possibly belonged to a naval officer. Inside the lid is a fine painting of a four-masted barque. The cleats have carved ropework edging and the knobs are canvas-covered 5-strand Star knots with pinked washers. The eyes are hitched, but it was not possible to identify the covering. On the bails, there are Turks Heads and then what appears to be either underhand or overhand Round Turn Grafting. Next are 4Bx5L Turks Heads with grips of Coachwhipping. The beckets are painted and varnished all over to give a waterproof finish.

There are also a few other items of sailors ropework, ditty bags, fenders and a harpoon, but the sea chests were the items that most caught my eye.

Will Your Branch Survive?

by Sheila and David Pearson

Do you have an IGKT branch which you could attend? Do you support them or think “This isn’t for me. I don’t know anyone. I can’t be bothered. I get all I want from receiving *KM*”. Ask anyone who does attend Branch meetings and they will tell you what a benefit they derive from them, meeting up with like-minded people and exchanging ideas.

Many Branches lost regular attendees following the Covid pandemic. Even those that held Zoom meetings during lock-down didn’t all see a return to average numbers. The Yorkshire Branch is one of those. We normally hold two full-day meetings a year, attended by members from other branches, and have held two since things began returning to “normal”: fewer attendees than of yore for both and we made a financial loss.

We have just sent out invitations for our next in November, and have sadly included the following:

> At our two actual meetings since Covid, the attendance has been down for various reasons and we have made a loss on the day. A small amount of cash-in-hand covered the shortfall, but we cannot regularly sustain a loss at meetings. We can only think of three options.
>
> 1. Attendees pay more, although we are conscious that travel costs have increased tremendously, and most of you travel considerable distances to attend.
> 2. Encourage more members to attend.
> 3. Cease to have meetings when the money runs out.
>
> We really would like you all to think about this now, and let us know what you think. If you normally attend regularly, thank you. If you don’t attend why not start? It is a case of "This is your meeting, use it or lose it".

Is Your Branch in similar trouble?

We are asking all members to think about what they want from the Guild, and what they can offer. Why not find out about your nearest Branch? If they do contact you, perhaps consider attending, or at least reply. We know that physically attending may not be possible for all members, for numerous reasons but we are sure that many more could attend Branch, and International meetings and be astounded at just how much more they gain from being active in the Guild. We make no apology for repeating "These are your meetings, use them or lose them!"

Editors’ Note: This was submitted as a letter to the editor, but we considered it merited more prominence.

An IGKT Meet in Geelong

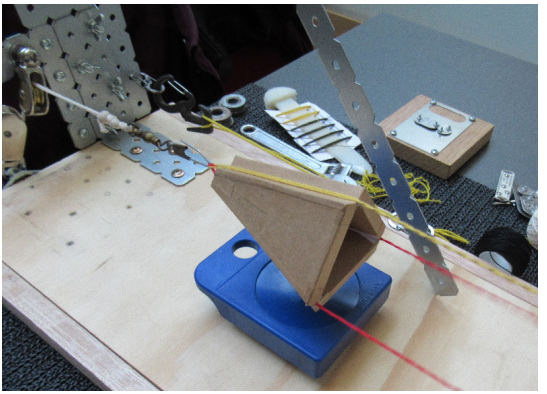
by Frank Brown

After fires, floods and the flipping plague had caused delays and postponements, 17 Australian and 3 overseas members finally got together for a very successful weekend meeting in September, 2022. The event was organised by Barry Smith and held at a very suitable venue, the National Wool Museum in Geelong, Victoria. Barry went to a lot of trouble to raise sponsorship and advertise the event with the result that the two days were notable for the number of members of the public who came to see a bunch of knotters and what they were doing.

What the majority seemed to be doing was making rope, but that was only because that activity takes up a bit more space.

A notable exhibit was Raymond McLaren's block and tackle display which required a small truck to transport it from Tamworth to Geelong.

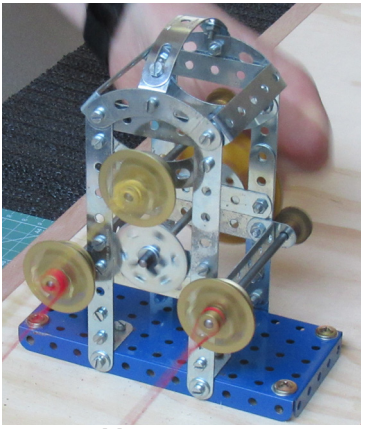
Setting up



A novel idea

A couple of novel activities were two little competitions. Members may recall that a request for photos of their work had been issued with the result that 55 colour prints from Aus, France, the UK, the USA and Sweden were displayed. The idea had been not so much to compete but to enable any IGKT member to play at least a small part in the proceedings.

People were asked to vote for the one they liked best, resulting in a local member winning by a single vote for a shot of his excellent beckets. The quality of the submissions was excellent and organisers of future meetings may like to consider this activity with or without the competitive element for their next venture.



Meccano spinner

Darren and Raymond with pulleys behind

The other competition was a challenge to the attending members to make a lanyard for their name tag. They were then invited to vote for the best, and again the victor won by a single vote. It should be remembered that Aussies, as a rule, are rather competitive.

One issue that had a small but significant effect was the museum being staffed by volunteers who can only operate for 5 hours a day. Our time at the venue was from 10am to 3pm. However, the willing helpfulness of the staff was greatly appreciated and more than made up for the limited time allocation.

The mandatory dinner was held at a nearby hotel where the traditional raffle was drawn. It must be noted here that the majority of the prizes were packages of braid donated by Bob Dollar. Bob had planned to attend but unfortunately was unable for medical reasons. The tradition of responding by winning ticket holders calling out “Yes, David” was observed. The several hundred dollars raised were donated to the museum together with the residue of sponsorship funds raised by Barry.

New member, Dr Barbara Frankel, delivered a short and interesting address on her involvement with knotting.

A different knotboard

A bit of news

As already mentioned, the number of rope machines attracted a lot of interest, particularly as they were so different in construction. Barbara demonstrated her magnificent wooden machine and seemed to be in full production most of the time.

As with all such meetings, there was the opportunity to renew old friendships and make new ones. However, the number of public visitors tended to occupy the members attention to a large extent, reducing the time spent on socialising and exchanging information. Nonetheless, the general opinion appeared to be that this was a very successful meet.

When the group gathered for the team photo, we had a quick discussion about the possibility of another meet and where to hold it. The result was that there could be one in Tasmania, possibly running close to an Australian Wooden Boat Festival. We live in hope!

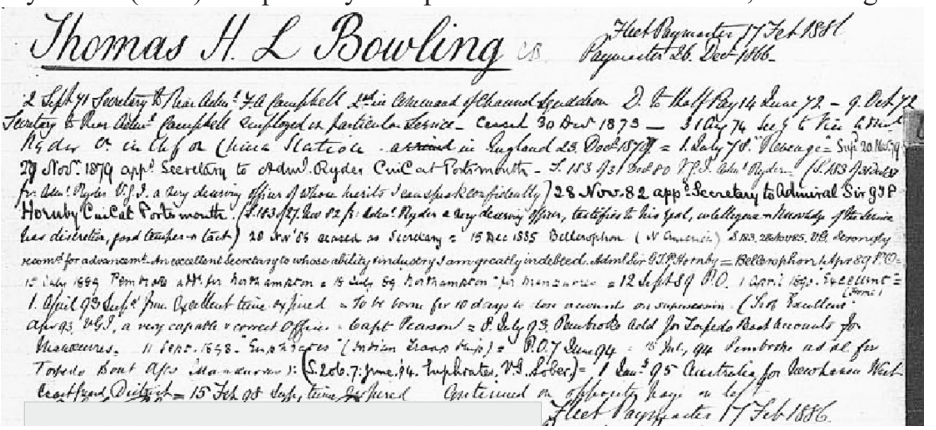
A handy tool kit

Who Was Tom Bowling?

by Maurice McPartlan

Following the small insert about the "Female Tom Bowling" in *KM* 156, I went back to see what more I could find out about the various accounts of Tom Bowlings which seemed to proliferate in the nineteenth century!

Apart from the literary Tom Bowling of the books *The Adventures of Roderick Random*, Smollet, (1748) and *Tom Bowling*, Chamier, (1841), I also found a Thomas Henry Lovelace Bowling, b. 22 June 1839, appointed midshipman 1855, who served as secretary to various Admirals and ended up as Fleet Paymaster (1866) and possibly Companion of the order of Bath, but no sign of



any connection with HRH Prince Alfred, the dedicatee of *The Book of Knots* - see below.

I wondered whether there was any trace of correspondence between Robert Hardwicke Publishers and HRH A.E.A. Duke of Edinburgh but neither the Royal Archives nor those of the Saxe-Coburgs had any information and I found no trace of publishers' archives.

I did notice, in passing, that in the 1899 edition (published by John Grant) the dedicatee had been changed to "HRH, Alfred Ernest Albert, Duke of Saxe-Coburg…"

I also found a Thomas Bowling, born 21 January 1842, accepted into Greenwich Hospital School[1] (1852) ADM 73/175/80 along with his brothers, Edward Bowling (b. 30 November 1851) ADM 73/175/79 and William Bowling

1 Set up in 1712 to educate the children of serving or deceased sailors. The idea was that they would go on to serve either in the Royal or the Merchant Navy. The school is now known as the Royal Hospital School. ADM references are from the National Archives, Kew.

(b. 1 August 1844, application 1854) ADM 73/175/81, sons of John Bowling a serving Coastguard of Co Kerry, Ireland. Sadly, the Royal Greenwich School archives don't go back far enough for us to know what they did after school.

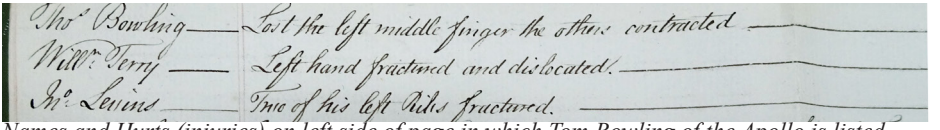
In the course of my research I also found a theory[2] about the 'Tom Bowling' of the song – suggesting that he was a Lieutenant Edward Bowling d.1797 known to family and friends as Tom to differentiate him from his father.[3] He was also a friend of Dibdin who wrote the song. This of course contradicts the theories that Dibdin was referring to a brother who drowned at sea.

So, back to the female Tom Bowling. The article from the *Naval Chronicle* in fact cites, word-for-word, an article from the *London Chronicle* dated 13 March 1807, p7I which offers no further information. As records of the Magistrates' Courts of that time are non-existent, there seems to be no direct way of identifying the person.

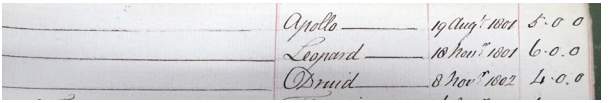
A trawl through the Chatham Chest[4] (ADM 82) records turned up a Tom Bowling, serving on HMS Apollo, invalided out of the navy in 1801.

A List of Persons Admitted Pensioners to the Chest at Chatham in March 1803.
Names
Hurts

Chatham Chest records Title at the top of the left side of each page


Thos Bowling — Lost the left middle finger the others contracted
Will.m Perry — Left hand fractured and dislocated.
Jn.o Lewins — Two of his left Ribs fractured.

Names and Hurts (injuries) on left side of page in which Tom Bowling of the Apollo is listed


Apollo — 19 Aug.t 1801 — £.0.0
Leopard — 18 Nov.r 1801 — 6.0.0
Druid — 8 Nov.r 1802 — 4.0.0

Ships and compensation on right side of page

2 *Leeds Mercury*. Saturday 18 February 1905, p22.

3 Lieutenant Bowling commanded HMS Swinger – his last signature on the muster records is dated 7 April 1797. He died later that year in Haslar hospital, Portsmouth.

4 "Founded in 1581, this charity, supported by the monthly deduction of sixpence from officers' and ratings' pay, paid pensions to ratings wounded in naval service. Management of the Chatham Chest was taken over by the Royal Greenwich Hospital in 1803 and in 1814 it ceased to be a separate source of pensions, its funds melting into the wider Greenwich Hospital pension pot." *National Archive, online notes.*

However, tracing this Tom back through the Apollo's muster we learn that he had previously served on HMS Matilda which he had joined from an American ship, the Favourite. In the records he is described as an ordinary seaman, and American who was about 25 when, in 1801, he was mustered out in Kingston Jamaica. This makes it highly unlikely that this was our female Tom Bowling who supposedly served 20 or more years as a boatswain's mate on a man-of-war.

It was only recently that I noticed that from the 1866 first edition of *The Book of Knots*, onwards the author is consistently listed as 'Tom Bowling'. 'Tom Bowling' confused the Bowstring with the Bowline knot, so that, amusingly enough, the Bowling or Bowline knot, proper, does not appear in "Bowling's" book! (ref *ABOK* #1024 Bowstring knot).

Perhaps the 'lady', the Tom Bowling of HMS Apollo and the author of *The Book of Knots* do have one thing in common – 'Tom Bowling' was used to hide their real identity!

Inuit Rope in National Museum of Denmark

The left image may resemble a photo in a fairly recent issue of KM*, but the next is a close-up photo showing how the sections are joined together.*

A Visit to Mystic Seaport

by Mark Zagursky

As the stress of work continued to build, and the pressures of everyday life mounted, I knew it was time to get some rest and relaxation. As a blacksmith and knot tyer, what better place to visit than Mystic Seaport in Mystic, Connecticut USA. I'm fortunate that it is only a 5-hour drive from my home. Once we arrived at our hotel, over dinner, we lined up the next seven day's activities. On our list were several must-see places of interest such as the Mystic Seaport Museum, the village's Historical Shops, Village Shipsmith's shop, Chandlery, and a walkabout on the whaling ship Charles W. Morgan which was designated a National Historic Landmark in 1966. The ship looked very majestic on the waterfront, oozing whaling history from stem to stern.

Builder: Jethro and Zachariah Hillman, New Bedford, Massachusetts
Launched: 1841 Length: 113ft (34m) LOA Beam: 27ft 6in (8.38m)
Tonnage: 351.3 (Old Tons); 313.8 (New Tons)

The last of the American fleet of 2,700 whaling ships, in 1921 the Charles W. Morgan ended its whaling voyages and, fortunately for future generations, was preserved by Whaling Enshrined Inc. and exhibited in South Dartmouth, Massachusetts, until 1941.

In November 1966 the ship, the recipient of the coveted World Ship Trust Award, came to Mystic Seaport Museum, at Chubb's Wharf, since when more than 20 million visitors have walked its decks.

Author with block

Whereas once it hunted and processed whales for profit, its purpose now is to tell an important part of America's maritime heritage. For me there was interest around every corner of the ship, on deck and below. I was captivated both by the simplicity and functionality of metal work forged by fellow blacksmiths many years ago, and the knotwork created by craftsmen then and in more recent years.

After scouring the decks of the Charles W. Morgan, our next stop was the chandlery. Upstairs there was a rope walk and several photos and explanations of rope-making which is also shown in progress using manila.

The start of a 176ft long rope walk below decks

Downstairs was the chandlery store, stocked with ropes needed during the whaling days.

I imagined the buzz of activity here and in the other village shops when several whalers were in port back at the height of the whaling industry.

Some harpoon ropework

The Mystic Seaport Museum has many smaller sailing vessels as well as nautical-related items of interest such as scrimshaw, bellropes and nautical ropework, examples of historically significant ships and figurehead carvings.

What a wonderful place to visit and learn from the past whether it be rope work, rigging, blacksmithing, or whaling history. Also, while in town, I visited Mystic Knotworks. While there, under their guidance, I made my first sailor's bracelet out of 8mm hard-laid cotton cord. It is a 5Bx3L Turks Head and was great fun to tie.

The area is full of other attractions unrelated to knotting but all related to sailing or nautical interests. After seven days of rest and relaxation it was time to head home and back to work.

Counterintuitive
by Rural Knot Inspector

It is strange that the people who would appear to be among those who would most benefit from knowing a few knots seem to actually know the fewest, if any. I refer of course to those among us who earn their living from the land and the sea, not forgetting those who indulge in that most elitist of hobbies, 'yachting', also the most voracious consumer of both time, money and rope. If you doubt that, ask yourself why almost all yachts are fitted with rope cutters, it is because the chances of getting a piece of progress-impeding rope round it every time you put to sea is very high, the sea being littered with miles of rope discarded or lost overboard by relying, in part, on foreign made plastic widgets to retain it. Check out beaches where the evidence abounds.

The other thing to ponder is why this is. The point is, how can you expect people to seek knowledge they don't know exists. Young people no longer get exposed to anything like this by way of the Guides, Cubs, Scouts or anything similar. Young farmers, busy on the land, don't have the time anyway and agricultural colleges don't seem to think it's worth bothering with.

We, on the other hand, as members of an 'Educational' charity should know better. Since that would seem to be our purpose, I have to break the news to you that 'We're not getting through to people'

You can't really expect others just to 'Know stuff', it has to be taught. How many people world-wide even know of our existence? Have a look at the membership numbers to get an idea. When you talk to people, that is when you are able to

communicate properly, ie without using electronics, you hear things like, "Who uses knots nowadays anyway" which gives you a great 'in' to put them straight.

Our renowned Royal Yachting Association, (RYA), about the only purveyors of certificated sailing courses, spends about five minutes, if that, on knots, never mind 'tests' on the subject, however basic.

When you think that a piece of rope and a knot might save your life, your boat or both, I would have thought it might be an idea.

Incidentally, on the 'life' issue, all good 'large animal' vets know a few useful rope restraining techniques since a ton of stroppy meat on the hoof can cause some really annoying life-changing injuries. Are they taught or learnt on the job I wonder? Perhaps one or two could share their secrets.

Editor's Note: The member of the editorial team who is a retired veterinary surgeon, was taught some basic techniques, and then learnt a lot more by observation and trial-and-error 'on the job'. (See KM *151)*

Tying the Knot

Ed and Jess Crumpton were married on 16 July 2022 at Deer's Leap on the edge of Exmoor (Devon, UK).
Ed knotted the stunning macramé backdrop specially for the occasion.

Revisiting Carabiner Hitches

by Rob Chisnall

TRAMBLING LOCKING BELAY CONIFIGURATIONS

Performing rescue techniques can be hazardous. Proper training and practice are required. The information presented herein is intended for theoretical interest only. All rescue techniques must be thoroughly tested and evaluated to determine their strengths and limitations before they are used in practice, especially when safety is the priority.

The intent here is to briefly describe how locking carabiner belay hitches are structurally related via carabiner trambles. A more thorough discussion of their application can be found in previous publications (Chisnall, 1979, 1981, 2007; Fasulo, 1996; Ferber, 1974; Eggstein, 1981; March, 1976, 1983).

Locking carabiner belay hitches are improvised techniques used in mountaineering, rock climbing and ice climbing. They are usually employed as progress capture components in haul systems and could be used in other activities. Slack rope can be fed through a locking carabiner belay hitch in one direction, but the rope is immovable and secure when loaded in the other direction. Carabiner hitches are created by simply looping or twisting the belay line and clipping it into two locking carabiners in various configurations. One or both carabiners are attached to an anchor point using accessory cord or nylon tape. These carabiners can be arranged in several ways. They can be linked, separated, or placed in parallel or opposition. With linked configurations, the lower carabiner can be oriented horizontally or vertically.

Several types of locking carabiners can be used. Three–action or triact-lock carabiners, four-action twist-lock carabiners (two-action carabiners are less secure), ball-lock carabiners, Petzl® Vertigo wire-lock carabiners, Black Diamond® Rocklock Magnetron carabiners, and Grivel Clepsydra/Clepsidra twin-gate carabiners are a few examples. Keep in mind that locking hitches may behave differently with different carabiner brands and models. The generic carabiners illustrated herein are manually-locking carabiners with screw sleeves. Ideally, manually-locking carabiners should be oriented so that the sleeves screw downward and in doing so stay secure. If a screw-sleeve carabiner is oriented so that the sleeve tightens upward, gravity and vibration may cause it to unscrew and render the carabiner less secure. As depicted in the photographs and drawings to follow, some carabiners are oriented upward while most screw downward. There are two reasons for this. First, some carabiners are presented as they appeared in original references and publications.

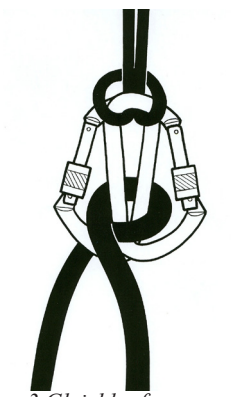
Second, some carabiners need to be oriented upward in order to facilitate conversions to non-locking belay hitches for lowering purposes.

Every one of the carabiner hitches presented has strengths and weaknesses, and there are a variety of methods for converting or modifying each one to a non-locking mode to facilitate lowering. These details are not the main focus of this article. What is of interest is the structural relationships of similar carabiner hitches, and how one can transition to similar configurations with one or two carabiner manipulations or trambles.

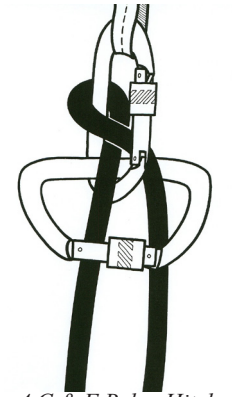
A tramble, or tuck ramble, is the untucking and retucking of a working end or wend to form a different knot. Further, trambling is a process of mapping out the algorithmic proximities of structurally similar knots (Budworth, 1996; Chisnall, 2020; Mandeville, 1978; van de Griend, 2008). This is the conventional definition. Herein, in addition to mapping out structural similarities and transitional relationships, trambling will refer to the process of transforming one locking belay hitch into another similar structure. To convert carabiner hitches, the wend or working end of the rope is not required. Carabiners can be unclipped and reclipped, thereby strategically adding or eliminating wraps, loops and pinch points in the rope.

The carabiner hitches described here have been divided into two similar groups or families. One group features a rope configuration similar to the Blackwall hitch. (See Figs2 through 5. The Blackwall hitch is shown later in Fig11.)

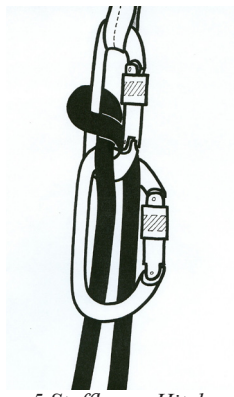
2 Gardaknoten



3 Gleichlaufsperre

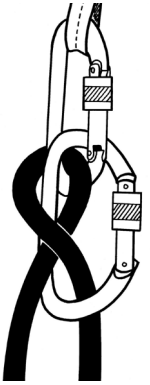


4 C & F Belay Hitch



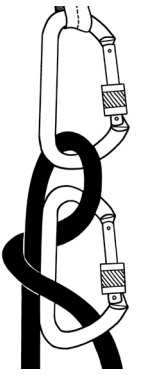
5 Stufflesser Hitch

The unifying characteristic of the second group, which will be called wrap hitches and are illustrated in Figs7 through 10, is the twisting of the rope. They are structurally akin to the non-locking Floating Carabiner Belay and Carabiner Wrap Belay. (See Figs12 and 13).



7 Prohaska

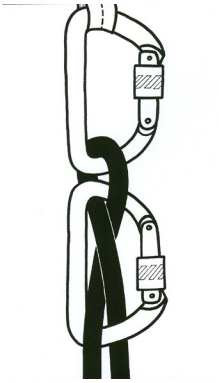
8 Schultlerhub-Sperre Variation 1



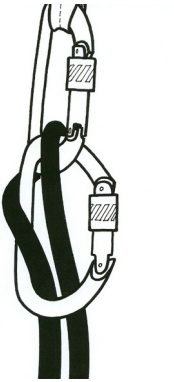
9 Schultlerhub-Sperre Variation 2

10 Schultlerhub-Sperre

11 Blackwall Hitch



12 Floating Carabiner Belay



13 Carabiner Wrap Belay

Two hitches not mentioned in three previous *Knotting Matters* articles (Chisnall, 2007) are the Prohaska Rope Stopper (Prohaska, 2009) and the Schutlerhub-Sperre Variation 2. Note, too, that knots and hitches can have multiple names depending on application, source and other factors.

Carabiner trambles can be performed to convert members of each family to related carabiner hitches, and the Carabiner Wrap Belay is a conversion link between the two groups, as indicated in Fig15 on p34. Other links are possible.

However, some conversions require one step only while others require several. A very brief description of each single-step conversion is provided in Tables 1 and 2. The interested reader can experiment with these and other carabiner trambling methods.

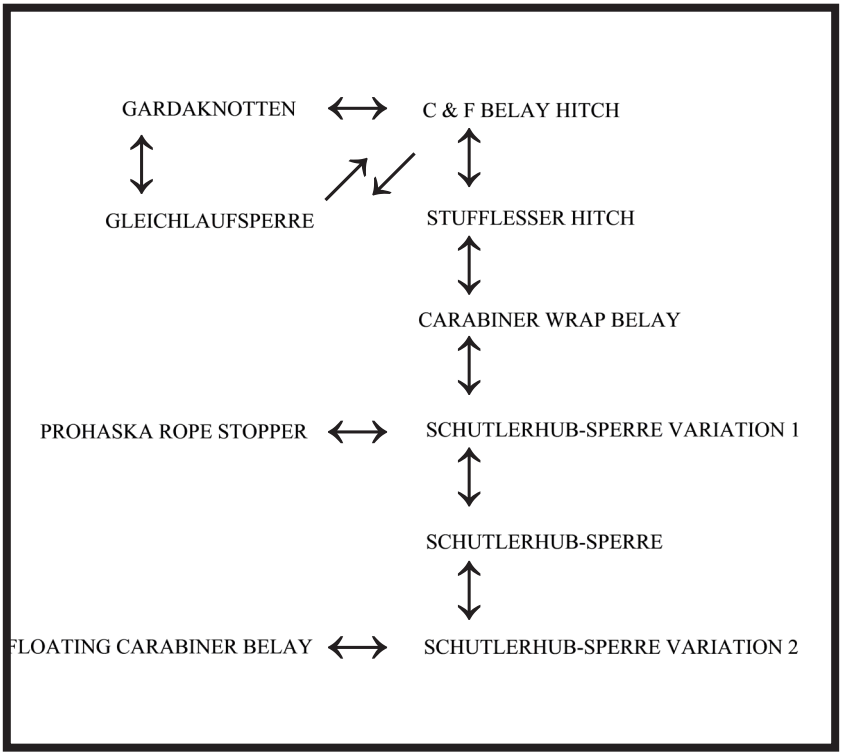


Fig15. The trambling relationships between members of the two families of locking carabiner belay hitches are presented. The Carabiner Wrap Belay is the transition configuration between the two families. (Note that the Carabiner Wrap Belay and Floating Carabiner Belay do not lock.) Arrows represent carabiner trambles. Other links can be made with multiple carabiner trambles.

This is another demonstration of a theme presented in a recent article – the notion of recurring tying methods and structural similarities (Chisnall, 2021). Understanding the nuances of structural differences, along with methods of tying and converting carabiner hitches, is important. Such knowledge encourages proper tying procedures, accurate hitch identification, error monitoring, efficient conversions, and a foundation for discovering alternative trambles and carabiner hitches that may be viable.

GLEICHLAUFSPERRE	Unclip, rotate and reclip crossing loop carabiner in parallel → ← Unclip, rotate and reclip crossing loop carabiner in opposition	GARDAKNOTTEN
GARDAKNOTTEN	Unclip and reclip crossing loop carabiner horizontal around strands → ← Unclip and reclip lower carabiner in parallel to crossing loop	C & F BELAY HITCH
C & F BELAY HITCH	Unclip lower carabiner and reclip in opposition to crossing loop → ← Unclip loop carabiner and reclip horizontally around strands	GLEICHLAUFSPERRE
C & F BELAY HITCH	Rotate lower carabiner vertically → ← Rotate lower carabiner horizontally	STUFFLESSER HITCH
STUFFLESSER HITCH	Unclip load side or rope from upper carabiner → ← Clip load side of rope to upper carabiner	CARABINER WRAP BELAY

Table 1. Carabiner trambles are described for the Blackwall Hitch family of locking carabiner hitches. These trambles tend to be relatively straightforward.

CARABINER WRAP BELAY	Move feed side of line behind load-bearing line and unclip it from lower carabiner → ← Clip feed side of line into lower carabiner and move it in front of load-bearing line	SCHUTLERHUB-SPERRE VARIATION 1
SCHUTLERHUB-SPERRE VARIATION 1	Unclip lower carabiner from upper carabiner, twist rope and reclip lower carabiner to the crossing loop → ← Unclip lower carabiner from crossing loop, untwist rope and reclip lower cararbiner to upper carabiner.	SCHUTLERHUB-SPERRE
SCHUTLERHUB-SPERRE VARIATION 1	Unclip lower carabiner from upper carabiner and reclip it through and over crossing loop and upper carabiner → ← Unclip lower carabiner from upper carabiner and crossing loop, and reclip it to lower carabiner, excluding crossing loop.	PROHASKA ROPE STOPPER
SCHUTLERHUB-SPERRE	Remove feed line from under load line and unclip it from lower carabiner → ← Clip feed line into lower carabiner under load line	SCHUTLERHUB-SPERRE VARIATION 2
SCHUTLERHUB-SPERRE VARIATION 2	Unclip load-bearing line from lower carabiner, twist carabiner toward load line, and reclip load line. → ← Unclip load-bearing line from lower carabiner, twist carabiner away from load line, and reclip load line.	FLOATING CARABINER BELAY

Table 2. Carabiner trambles are described for the family of Wrap hitches, which have structural similarities to the non-locking Carabiner Wrap and Floating Carabiner Belays. These trambles are more intricate.

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The Vos Star

by Maurice McPartlan

Following The Wee Vos knot workshop, *KM* 156 pp20-26, I decided to try and incorporate a Star knot into the Vos knot design. This is what I came up with.

Starting with 5, 85cm strands of 3mm cord (length will vary according to material characteristics and it is better to have too much for first efforts) as well as 40cm of the same sort of cord in a complementary colour.

Start with 3-strand plait, fasten the ends together in a loop and add a fourth strand. (for illustrative purposes I have used the coloured strand to make it easier, to follow…)

Tie a 4-strand (doubled) Crown. Once snug, remove the attachment from the loop and tighten again.

Tie a second Crown adding a 5th strand (I used a coloured strand to demonstrate).

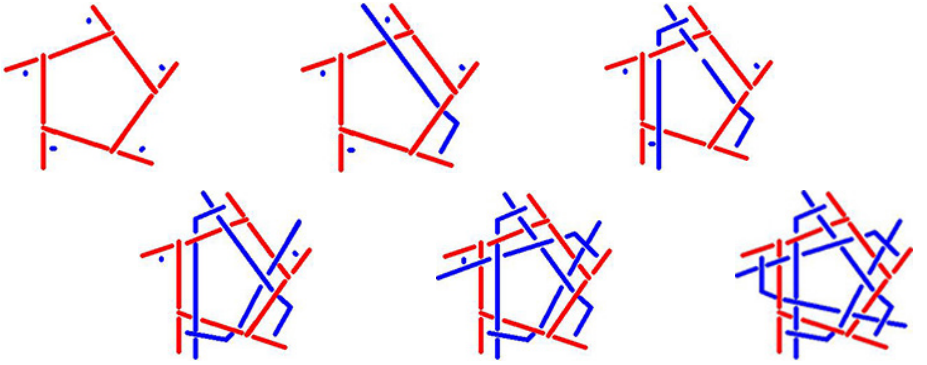
With the loop facing down , crown the 10 strands

Tie a 10-strand Star knot up to the point where the second strand would normally be fed down through the doubled loops on the top.

Before going ahead it is worth pointing out the gaps between the Star knot strands and the central core as they are not easily seen when the knot develops and they will be needed to pass the strands from one side to the other.

It is worth working the Star knot as tight as possible before continuing, as it is difficult to tighten it later.

Tie the Vos knot around the 3-strand plaited loop.



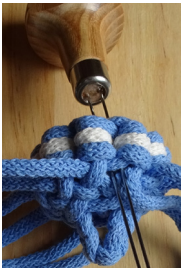
A coloured strand can be added between all the loops of the star. This could be done once the bottom Vos knot is tied, but it tends to push the Vos knot further inside the rim of the star.

Pass the coloured cord out from the centre between the two layers of one of the star loops and then forward one gap and back into the centre then backwards two gaps and out.

Ease the coloured strand between the strands of the star (right) and tighten the coloured cord under the rim on the inside.

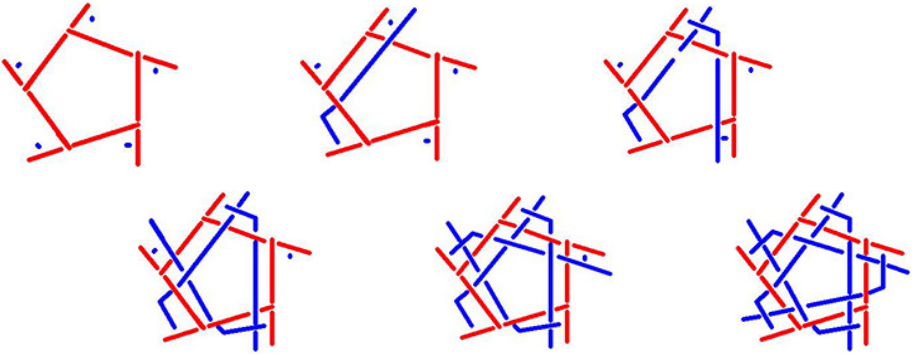
Repeat the above process all the way round the star and trim the ends to lie inside the star.

Using a tool from the bottom pass it through the gaps between the coloured cord and the rim of the star, so that it exits in the gap pointed out above, and draw each strand down through the appropriate gap, as below.



At the bottom, arrange the emerging strands into 5 pairs and tie a 5-strand double crown and tighten into the cavity of the star.

Tie a second Vos knot (in the same direction as the crown).



Firm up the Vos knot until it is just larger than the inside rim of the star. Then pass the strands back through to the top of the knot using the same gaps as before. Then complete the tightening of the second Vos knot.

In order to double the first, top, Vos knot, the most important detail is that each working end needs to pass under the strand of the star knot as illustrated by the tool (below left).
It can be easier to double the crown strands (red in diagram p38) first and then the others (blue).

Bury the ends by using the tool to pull them up and out of the knot beside the 3-strand plait. Trim and hide the ends.

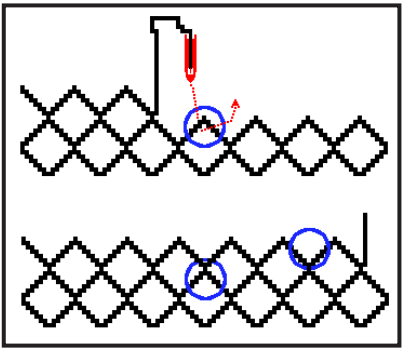
I also like tying the Vos knots in leather.

A Net Bag

by Willeke van der Ham

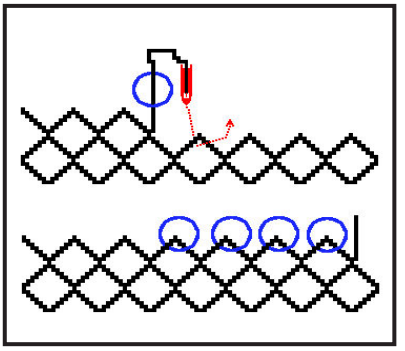
For this net bag I first made a square for the bottom, went round around the outside of that and built it up to the required height. I use it for shopping as it is quite roomy, with a small mesh, but you can make your netted bag any size and shape you want.

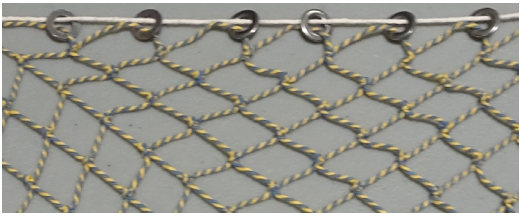
The rings were added after a sample I had seen in the Binnenvaartschip Museum, Dordrecht, but when I returned there recently to take photos, I could not find it. So I worked out my own method of adding the rings rather than following theirs.



As I work with rather a small mesh, one ring for two meshes and skipping one mesh in between, works for me. If I had used a ring for every mesh there would have been too much metal at the top of the net.

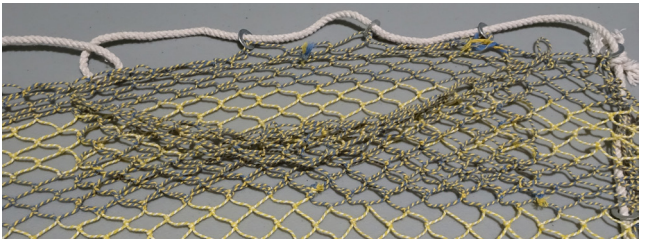
To add the rings, I slipped a ring over the next mesh when doing the last row. Then I netted the mesh as usual and the ring moved up onto the new two-mesh. This way I did not need to add the rings until I was actually going to use them.





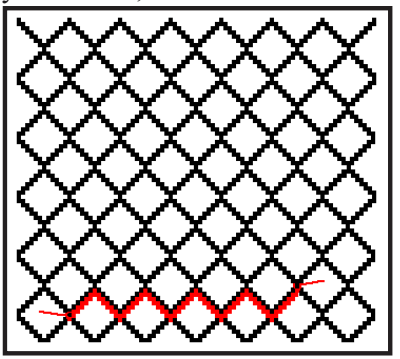
Another method that will work is to feed the rings onto the string on your needle and feed them one at a time into the mesh while you net or, when your rings are relatively big, you can bring your needle through the rings before you make the next mesh, which will give you a ring on every single mesh you add one to.

Once you have the rings on your top row of mesh, you can feed a string through them, which you can use either to close the net bag or to use as a handle for the bag. Or, as someone remarked when they saw my net bag, you can use the method to suspend a net for a different purpose, such as a net curtain.

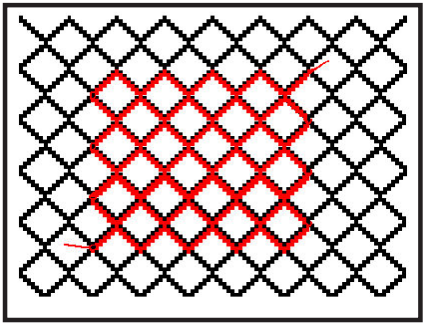


I have also added to this netted bag, something which I almost always add to bags I intend to use for shopping: an inner pocket.

Sometimes these are little netted bags on a bit of string, but in this case I made an extra layer for part of the top of the net. To do so, after you finish your bag, you make a row of extra mesh as wide as you want it, a few rows below the top of the net, giving you the space for the pocket, the knots for the new mesh sitting next to or on top of the knots of the existing mesh.



Once you have made as much as you need for your inner pocket, you go one row up, tie onto the knot on the outside of the next mesh and turn around, net the mesh you made in your first row, and repeat till your inner pocket is as high as you want it.



I keep the inner pockets a little lower than the net, and use a bit of thin string through the top of the mesh of the pocket and the outside of the net at the same level, to close it.

When I want to tidy the net away I fold it into the inner pocket which involves turning the pocket inside out and pack the whole bag in it.

An Unusual Knot

by Rob Chisnall

Accidental or Deliberate?

Martin Clifton presented an unusual knot in *Knotting Matters* 156 and inquired about its name (2022, p7). He found it on YouTube where it was incorrectly called a Buntline hitch. It seems likely the YouTube knot was the result of a tying error. I do not have any recollection or notes regarding what it is called. Perhaps someone somewhere gave it a label and, like many other knots, it has several names based on application and geography. For the sake of simplicity, and at the risk of using a misnomer, I will refer to it as the Clifton hitch here. (See Fig1a) It is an interesting knot because it brings to mind links to other knots and concepts.

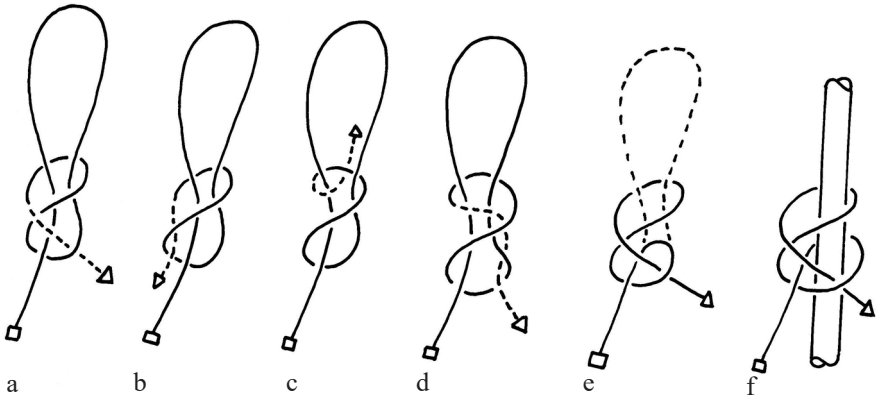


Fig 1 From left to right: a. Clifton hitch b. Single Overhand Slip knot or loop (climbers' Keeper knot) c. Buntline hitch (unanchored) d. Double Overhand Slip knot or loop (climbers' keeper knot) e. Clifton hitch from an Ossel hitch f. Ossel hitch

For more than six decades I have observed climbers tying belay lines to their harnesses using backup knots for redundancy. The Clifton hitch has appeared occasionally in this capacity. Most climbers tie in with the Figure Eight Follow-Through (not illustrated), which also has other names. Sometimes errors occur when a climber attempts to add a backup such as the Single or Double Overhand Slip knot or Keeper knot (Chisnall, 2021). These common knots have alternative names and applications. (See Figs1b and 1d.)

By tucking the working end or wend in the wrong place, the Clifton hitch or even the Buntline hitch (Fig1c) could be the unintended result instead of a conventional Overhand Keeper knot. (Similarly, the Clifton hitch could be an improperly tied Buntline hitch.) As illustrated in Fig1, these knots share the

same initial structure before the final tuck is made. Interestingly, the Ossel hitch (Fig1f) can be altered to form the Clifton hitch by removing it from its anchor point and pulling a loop of slack up through the second bight, as shown in Fig1e. Links to other knots can be made via strategic trambling. (See Budworth (1996) for an insightful discussion of trambling.) The question is, could the Clifton hitch be a documented knot with a specific purpose?

It can be seen that the basic underlying structure of the Clifton hitch is the Figure Eight knot. Over the years I have catalogued numerous observed slip knots based on the Figure Eight, some without published names. Five examples are shown in Fig2, of which the lower right-hand pair of images depicts the Clifton hitch.

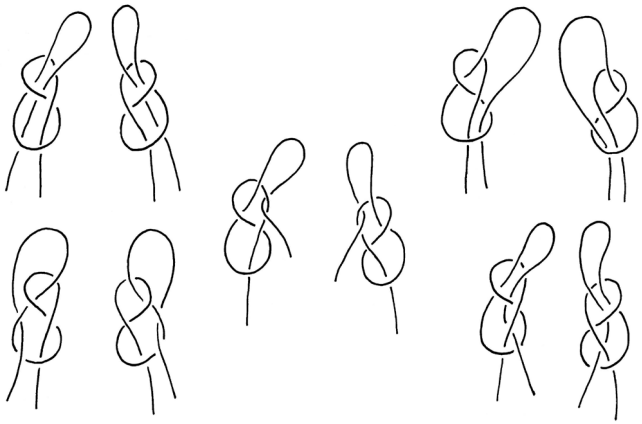


Fig 2 Various Figure Eight Slip knots or loops. The mirror-image enantiomers of the Clifton hitch are depicted at the lower right.

Each pair represents the mirror-images (enantiomers) of those five slip knots. The members of each pair are distinguished as S and Z versions of the real-world Figure Eight knot (Chisnall, 2016a, 2016b). (The topological Figure Eight knot is amphichiral – lacking mirror images – because it has no wends.) Also note that the wends and standing parts have not been indicated in Fig2.

This is significant in terms of function and use. By interchanging wends and stends, the noose and slip-knot versions of each structure can be tied, based on the differentiation specified by Geoffrey Budworth (1985, p72).

As for the reliability of the Clifton hitch, a few quick assessments suggest it is as secure as the Double Overhand Slip knot or loop (Fig1d), although it tends to capsize into something more stable when loaded.[1] Beyond climbing harness tie-in errors, it will be interesting to see if and where this slip knot has been employed, and whether or not it has a documented label.

1 In terms of basic security, it passes the M.A.R.K. test (Minimal Allowable Resistance and Knotability) and appears to satisfy counting number approximations (crossing number, topological twist fluctuation energy and topological circulation energy). (See Patil, et al., 2020.) As with any knot, strength is a different matter that depends on many factors, including the type of knotted material and its condition, knot dressing and pre-test loading, rate of force application and so forth. According to Šimon and Ftorek (2022, p1), most if not all tensile breaking strength data used to determine knot efficiency or residual strength "... suffers from incorrect statistical processing." (Also see Šimon, 2021.) Knot efficiency is "directly immeasurable" and should be treated as a random variable using a probability density function. These details are part of ongoing research in an attempt to develop a more rigorous knot-testing protocol that prioritizes critical quantitative and qualitative factors by analysing knot geons*, movement primitives, data noise, bias and user judgement.

* Geon is a term used by psychologists. The term was introduced by Biederman in 1987. It refers to basic image features that people identify when recognizing objects.

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Knot at Home

by Europa Chang Dawson

In the first quarter of the 20th century there were still many people – possibly one or two in every extended-family unit – who could tie the Knot of Longevity (the basic 2x2 Pan Chang) in the hand, though it was likely that the more elaborate versions would have been tied by a specialist. Even now, many villages have one or two people who can tie the knots of good wishes, while in the towns each 'quarter' will have a booth near the larger temples where such knots could be commissioned or purchased. I can remember such a booth in Shanghai in 1947/8 where Buddhist nuns[1] sold such knots – for by then war, famine, pestilence and old age had reduced the number of people who knew how to tie the knots and the younger generation were more interested in the occidental pastimes that had flooded into the cities – the cinema, the tea-dance and so on.

However, many people still tied the knots used every day. The Button knot (2-strand Diamond knot *ABOK* #787) is probably the best-known example of a button, with the Chinese lute (pi-pa) form of coiled finial being the most popular choice. [The pi-pa the sounds of the lute being a symbol of domestic harmony, there being a well-known tale with the lute representing all the virtues of a good marriage.]

At home too, girls would be given tasks such as tidying the fringes of table-runners for stands on which 'modern' gadgets such as the thermos flask or the telephone were placed, or larger cloths to cover the table on which the family altars were arranged.

The fringes that I remember were tied in coloured sections with a spectrum that did not include purple because, until aniline dyes reached China in the late 19th century, there was no colourfast purple dye for silks.

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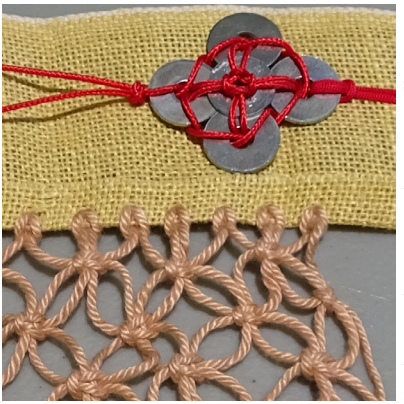
1 The last time I saw Buddhist nuns tying Chinese button knots was in 2008, in London, at a Buddhist convent near a church with brickwork resembling a Fair Isle jumper, (meaning late 19th Century architecture) but I can't remember the name of the church. I'd gone there to meet up with a Buddhist friend who was visiting Britain. They were tying the pi-pa coil finial too.

[Family lore tells of one great-aunt who had every single item of her trousseau made in shades of purple!] To this day, the expression for 'multi-coloured' or 'variegated' is 'five-coloured'; but prior to the dyestuff being made available, the effect of purple could be induced by using very narrow stripes of orange and green placed in alternation. Seen across a room, the optical illusion is quite credible.



The popular knot used for these fringes is an open-spaced Solomon / Square knot (*ABOK* #2495) which looks like a set of overlapping circles. These resemble some of the coin-amulets tied together with cords passing through the square hole in the middle of the coins; and so a fringe knotted in this style symbolises a wish for sufficient wealth to meet all the family's needs. [There is a fine example of such a fringe on display in the Victoria & Albert Museum, London, England.]

The lengths of cord cut for the fringes were always an overestimate of the quantity required. It would have been considered unlucky to have run out of lengths before the fringe was completed. These extra lengths were given to the girls of the household to play with.

In my mother's era, girls made bookmarks from these thrums, much as friendship bracelets are made today, and exchanged these with others in the household. I can remember one that my mother made, with a row of Clove Hitches made over a bearer-cord that zig-zagged down the length of the cords. This was never used as the knots made a corresponding set of dents in the pages of the book, so it remained in her pencil case till the threads frayed and snapped.

In my generation, these ends were made into flowers. Often, older girls would wear sprays of small, white, scented flowers (jasmine, I think) with one or two knotted blossoms (in two shades of pink) tied into the spray as white was still associated with mourning by many older people.

These knotted flowers would have been in red and pink or two shades of pink, but is in orange and yellow in the illustration as I was unable to find the colours I remember.

The basic method is to knot paired Clove Hitches working outwards from a central bearer cord. Each wrapping cord, after being knotted to the central ribs becomes a bearer cord for the knots in the row below. Once the petal reaches the required width, each central pair of cords is left untouched to give an arrowhead shape.

When the central pairs are knotted off, a curved petal is the result. The curvature can be adjusted by gentle tension on the bearer cords. Petals can be knotted together, and leaf-sprays added. All the ends are wrapped in a scrap of black silk (for wearing in the hair) or green satin (for pinning on a garment) and stitched securely. As far as I remember, these flowers were made afresh for each party season. By the mid-1950s plastic string ('scoubidou') had replaced silken cords in children's activities, and the flowers were larger as well as easier

to shape. The change in scale also made for quicker results Flowers made in this material would be arranged in a vase to brighten a dark corner, and they had the advantage of being easily cleaned with soap and water.

Today, the fashion seems to be for the Clove Hitched pieces to be made into simple 3-D forms – fruit, boxy animal shapes and so on. The Chinese knot books give (pictorial) instructions in the advanced sections, and the results are fun.

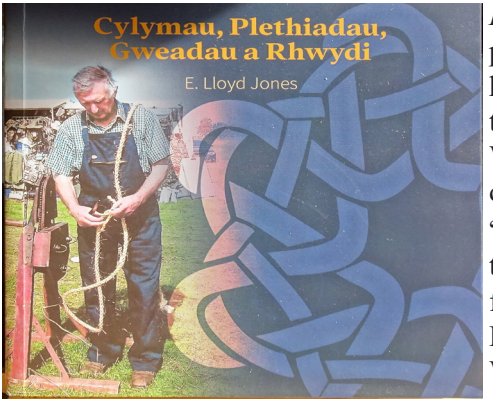
However, if you are interested in exploring this further, I would suggest looking through books on paper sculpture and fabric flowers as these give hints on how to turn the plane surface into a curved one. Pushing the Clove Hitches tightly along the bearer cord will induce a curve in one dimension and tying the CHs over two adjacent bearer cords (used together) will cause a decrease in width, so making a taper on the curved surface. The possibilities are endless – try it for yourself!

The old team wishes the new team all the best.

BOOKS

Cylymau, Plethiadau, Gweadau a Rhwydi (Knots Braids and Nets)

E Lloyd Jones, 2022, Carreg Gwalch. 64pp, £5. ISBN 978-1-84527-895-3



KM recently received this book in the post – the first and only book about knots in Welsh which has been given to the IGKT Library by the author. We wrote to Lloyd Jones to ask some questions. Here is some of his reply:

"Some of the knots in my book have the same meaning or are a translation from English such as, Farmer's knot, Butcher's knot, Fisherman's knot and Weaver's knot.

Others are different, Knot 69, p37 is called Speir knot in one of my English books, in Welsh it is called *Cwlwm Cille Ci* which translates as 'Dog's scrotum knot'.

Llun 69: Cwlwm Cille Ci (ceilliau)
Yn perthyn i'r ceffyl. Bu'n boblogaidd glymu rhaff wrth ffrwyn y ceffylau gwec i'w llywio wrth aredig ayb. Yr enw Saesneg arno yw *Speir Knot*.

Llun 76: Cwlwm Trwyn Mochyn *Half Hitch* yn Saesneg.

Knot 76, p38 is a Half Hitch in English or *Cwlwm Trwyn Mochyn*, literally 'Pig nose knot', probably because that is the knot the butcher uses to tie a rope on a pig's nose to lift its head before bleeding.

The 'shuttle' forming the rope on pages 19 and 53 is called '*y Wennol*' Welsh for 'the swallow'. Most probably because the swallow is like a shuttle feeding her chicks and has a forked tail.

I wrote this book because I felt there should be one in Welsh on the subject as it is one of the oldest languages on these islands and spoken by over 600,000 people in Wales…

Also of interest, ropes are mentioned in the old Welsh laws written over 1,000 years ago at a court in Whitland, South Carmarthenshire. It recommended that the rope hitching a plough or a drag/skid cart to the ox or the horse be six-strand and eight yards long."

The book comes with a translation of Chapter 5 and can be purchased directly from the author at E Lloyd Jones, Mynachlogu Uchaf, Talgarreg, Llandysul, Ceredigion SA44 4XP, for £6.50 (p&p in UK included). The author is donating any profits to charity. To purchase a copy ***from outside the UK***, contact the Supplies Secretary.

Review

This fascinating and well-illustrated booklet has been written in Welsh to fill a gap in Welsh-language literature about local crafts from the past in danger of becoming lost. The author records details of knots, ropes and nets principally from the very localised area of Ceredigion in West Wales, particularly between New Quay and Talgareg about six miles inland. The name of his own farm, 'Mynachlog', meaning 'Monastery' reveals something of the background to local activities: this was most probably a farm or grange of Strata Florida, founded by sheep-rearing Cistercians in the 12th century. The monks owned most of the land in this area, including along the seashore, and they had fish traps (still visible) at some of the tiny fishing villages along the coast. Strata Florida's vast estates produced mainly wool, oats and horses. So the history of ropes, knots and nets goes back a long way in this area.

The author notes that ropes and knots are still in evidence at agricultural shows, where animals are led round a ring for judging. He gives the Welsh names of the various knots used to tie the head-ropes, in the ring and in the winter shelter.

The excellent photos of 110 knots (and some of the text) will not reveal anything new to the experienced knot-tyer, but should be of interest to the keen amateur. Brief captions to the photos describe the use of individual knots. The information does not include instruction about tying the knots, but the photos are clear.

Some information is not only useful but vital, such as the right knot to use in any given situation, and the correct direction of twist when assembling the strands of a rope, so that it will not unravel.

Physical examples of some of the local ropes, knots and materials described in the text can be seen in the Amgueddfa Ceredigion Museum in Aberystwyth; and there is a former fisherman's cottage preserved in Llanon, where the plaited straw-rope roof can be clearly seen (covered by corrugated iron sheets to keep this local form of internal thatching securely waterproof). The cottage is open to visitors during August each year, and is maintained by the county museum.

Characters such as Lloyd Jones himself and shepherd Erwyd Howells, are living encyclopaedias of ropes, knots, nets and their uses, but many of the maritime knots are no longer needed and only kept alive in the pleasure and competitive sector. Fishing twine has long been superseded by modern artificial fibres, to the detriment of the environment and their danger to livestock – but the knots are still needed and in use. Lloyd Jones remarks on the need to return to the use of natural fibres and describes them at greater length. He also notes the wide reach of trade in earlier times, as hemp was imported in huge quantities from Russia, and sisal from Central America, and coir for rope.

This is a slim booklet, not an exhaustive compendium, but is very informative. Snippets of local information dot the history given in the text, so that it is more than a general survey. The easy style is very readable, and reveals the author's unassuming character and deep practical knowledge of his subject.

For those who read Welsh there are a few typographical and spelling errors in the text which may be puzzling, the trickiest being 'byrnau' for 'dyrnau' on p60 (='thresher', but better read as the generalised English 'harvester'.)

Please note that there is a loose-leaf insert between pages 36 and 37: Knots 62 and 63 are on the insert, being printed in the book incorrectly as repeats of Knot 61. This is a most unfortunate error, as the book is otherwise beautifully presented. Its only disadvantage is that the pages are not very securely fixed to the spine, no doubt to keep the price down an affordable £5 – and good value for money.

Althea Tyndall 14 October 2022

OBITUARIES

George Paling 26/1/47 to 23/9/22

George lived in Whitby, his working life being spent in the Ambulance Service, and died in September after a long illness.

George had been a regular attendee at the Yorkshire Branch meetings for over 20 years. He first made himself known to us in 1998, during a Yorkshire Branch exhibition weekend in the Captain Cook Museum, Whitby. He then began attending the branch meetings in Leeds, where he soon became known for his gentlemanly manner, always so calm and friendly. Since retirement he and his wife have enjoyed travelling.

His knotwork was beautifully decorative and very neat and he was always willing to share his knowledge with other members. Due to illness, he was unable to attend any meetings we have held since the Covid pandemic.

He was an asset to the Guild and will be sadly missed among our members. He was such a lovely man, such a gent. He leaves a wife and family to whom we extend our condolences.

Yorkshire Branch

Peter Willems 1943-2022

From an early age, Peter had dreamt of going to sea, perhaps on the Gorch Fock,[1] but he never had the opportunity and so turned to knotting and rope making instead, working as a driving instructor in his everyday life. If you ever visited any of the harbour festivals in Northern Germany, you would probably have met him and his ropewalk, attracting young and old alike.

From 2000, Peter organised annual meetings for the German members of IGKT at different venues around Germany and, faithful to the 'International' element of the IGKT also invited members from surrounding countries such as Denmark, Belgium and the Netherlands.

Following seven years of these 'unofficial' Guild events, in 2008, the Guild held its half-yearly meeting at the Fischereimuseum, (Fishing Museum) Cuxhaven (*KM* 101). Following this, the German Branch of the IGKT was set up in 2009.

1 The Gorch Fock is a tall ship (three-masted barque) of the German navy.

Peter became its first chairman 2009-2011, and served again from 2013-2015. During this time, Peter was instrumental in establishing many contacts with different events and museums, including the Schiffahrtsmuseum (Maritime Museum) Flensburg, which hosted the German Branch for several years, as well as the half-yearly meeting of October 2013 (*KM* 121). Even after he retired from his official roles in the German Branch, he remained very active as a knot-tyer.

Peter died just a few weeks before his 79th birthday. He is survived by his wife and two adult children.

Derwent Stanley Shipp 9/11/1939 - 3/3/2022

Derwent Shipp - or Tug as he was commonly known – was a skilled knot tyer with many interests. He told us that he got his nickname because as a young boy he was always pulling his younger brother around as if he was a sea-going tug. He was very much the family man and met his future wife Valerie at the age of fourteen and they stayed together from that moment on. He was devoted to his grandchildren and enjoyed mending their toys and playing games with them.

As expected of a top-class draughtsman at BAE, where he worked on a number of high-profile projects, his work was always meticulous both in his knots and the puzzles that he enjoyed making and solving.

Like many knotters, he had a wide range of interests including Scouting where he became an Assistant Commissioner for training in his region.

He was a founder member, and for many years the Secretary, of West Country Knotters and gave it his whole-hearted support, as well as attending IGKT meetings with examples of his work.

Partly through Scouting, and also at times from his work, he developed a love of travelling which helped him to find out about places and things that could not be seen closer to home. Driving around the Continent was a pleasure even when there was no specific destination to reach.

He often would tell us about reading through encyclopaedias of history to widen his knowledge of places he had visited and places to which he intended to go.

A fan of classical music, Gregorian chant and line dancing he frequently turned up at our meetings in his costume, ready for the fray. He became the president of his local group.

Sadly for many years he suffered from a severe and painful disease of his nerve sheaths that required regular short stays in hospital for treatment which he called his MOT. It got worse over time and although for a while he appeared to be improving, even when the problem flared up again he never let it affect his cheerfulness or enthusiasm. Tug was a true gentleman and is sadly missed by his children, grandchildren and all who knew him.

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All branch details as on IGKT website on 23/11/22

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